Graduate Recital

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Utah State University

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GRADUATE RECITAL

by

Scott Gordon Jessop

A report of a recital performed in partial fulfillment of the requirements for the degree of

MASTER OF SCIENCE

in

Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1964
ACKNOWLEDGMENTS

The writer wishes to express his thanks to Professor Alvin Wardle, chairman of the graduate committee. He also extends his appreciation to Miss Judith Cailey, accompanist; to the Bonneville High School French Horn Quartet; to the members of the saxophone quartet; and to the trombone and percussion ensemble for their assistance in performing the original compositions.

Scott Gordon Jessop
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INTRODUCTION

The writer's presentation of the recital was concerned with improving and demonstrating playing technique on the french horn and also introducing some original ensemble compositions to both performers and listeners which might be used by music students. It is the belief of the writer that many qualities of good musicianship can be developed more rapidly through solo and small ensemble performance than through larger organizations because literature can be selected which is more suitable for the capabilities and developmental needs of the individual performer. It is hoped that these ensembles will be useful and worthwhile contributions to the demand for ensemble literature.
RECITAL PROGRAM

Utah State University
Department of Fine Arts

presents

SCOTT GORDON JESSOP

in a

GRADUATE BRASS RECITAL

Judith Gailey, Accompanist

FORESTRY BUILDING AUDITORIUM

Thursday, May 14, 1964 - 8:00 P.M.

- PROGRAM -

Alp Horns ... ... ... ... ... ... ... ... ... ... ... ... S. G. Jessop

Bonneville High School French Horn Quartet
Steve Carter - Brent Jacobs
Paul Wheeler - Ken Jensen

French Horn Concerto No. 3 ... ... ... ... ... ... W. A. Mozart
S. Gordon Jessop

Prelude and Invention ... ... ... ... ... ... ... ... ... S. G. Jessop

Saxophone Quartet
Earl Ericksen - Warren Trulson
Fred Doctor - Larry Smith

Concert Piece in D Op. 39 ... ... ... ... ... ... ... ... ... S. G. Busser
S. Gordon Jessop

In The Beginning ... ... ... ... ... ... ... ... ... ... ... S. G. Jessop

Trombone Trio with Percussion
Ronald Watkins - Steve Giles
Richard Ward - Mike Stewart
Craig McPhie - Judy Clever
**Alp Horns**

The French horn quartet *Alp Horns* was written during the summer of 1963 for a special problems class in music education. The composer chose an octave slur as the principle motif of the quartet because he felt that slurs were very beneficial in his own development as a player.

**Concerto No. 3 in Eb Major (K. 447)**

The genius of Wolfgang Amadeus Mozart as a composer and musician revealed itself very early in the child’s life. He began composing before he was five and performed concerts at the age of six. By the time he was thirteen he had written sonatas, concertos, symphonies, religious works and an opera as well as having made concert tours through Europe.¹

During his short life of less than thirty-six years he wrote 769 compositions which were compiled and authenticated after his death by Ludwig Koechel.

Mozart gave no opus numbers to his compositions. Their modern numbering with a capital K, as K. 100, refers to Ludwig Koechel’s *Chronologisch-thematisches Verzeichnis samtlicher Tonwerke W. A. Mozarts (1862)*, which was revised by Alfred Einstein in 1937 (1947).²

He was constantly jotting down music on scraps of paper and it was possible for him to write music while carrying on a conversation.

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or other activities because most of the music was already composed in his mind before he started to write it down. It is reported that his wife, Constanze, said he wrote his scores as though he were writing a letter.3

Mozart's French horn music was composed almost exclusively for his friend Ignaz Leitgeb, who was a member of the Salzburg orchestra. Manuscript fragments of the horn concertos written for Leitgeb indicate that some of the music might have been intended as a jest. The Rondo of K. 412 contains a succession of remarks to the performer and part of concerto K. 495 was written in different colors of ink to confuse Leitgeb.4

Although there is some discrepancy as to the correct date of the composition of Conzerto No. 2 in Eb (K. 447), it is generally accepted that it was composed in 1783 in Vienna.5 The concerto consists of three movements: Allegro, Romanze (Larghetto), and Rondo (Allegro).

Prelude and Invention

The Prelude and Invention was composed in 1963 when the writer was unable to find any saxophone quartet literature suitable to the abilities of his students. Keeping the technical capabilities and limitations of the students in mind, he proceeded to write the Invention using contrapuntal style with frequent changes in meter. Upon its completion it was felt that a slower part of a different style was needed so the Prelude was written. The quartet was first performed under the title of Saxophone Sinfonia.


Concert Piece In D, Op. 39

Paul Henri Busser was born in France in 1872. He studied composition at the Paris Conservatory with Guiraud, and privately with Widor, Gounod, and Cesar Franck. He won the Premier Prix de Rome in 1893 with his cantata *Antigone*. In 1892 he was appointed organist at St. Cloud and was later named choir master at the Opera-Comique. In 1902 he was appointed conductor of the Grand Opera from which he resigned in 1939 to teach composition at the Paris Conservatory. In 1947 he was reappointed as conductor of the Grand Opera and was also named president of the Academie des Beaux Arts. His debut as a composer took place at the Opera-Comique on December 14, 1897, with a pastoral *Daphnis et Chloe*. He has also written two operas, a ballet, a symphonic poem, a symphonic suite, cantatas, and works for solo instruments.  

*In The Beginning*

Characteristic of the trombone and percussion ensemble *In The Beginning* are changing tonalities, dissonant harmonies, and meter changes. There are only six major chords in the composition and through the use of dissonant or active harmonies the music gains momentum as if searching for a place to rest. The writer feels that the title of the piece is merely a "springboard" for the imagination and that each person can find an individual meaning from the composition.

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Solo Preparation

In preparing the french horn solos for the recital, the writer attempted to find the most effective rehearsal procedure for the amount of time that was available to practice. Experiments were made concerning the length of the warm-up period and the type of exercises that should be included during the warm-up to make the lips as flexible and responsive as possible. The writer found that too short a warm-up period reduced playing endurance due to an excessive amount of mouthpiece pressure applied to the lips to try to get them to respond. It was also found that if the warm-up was extended much over a half hour that feeling of boredom and drudgery were experienced which made any further practice unpleasant and therefore less successful. Similar feelings also occurred if the warm-up materials were not varied occasionally. The writer found the warm-up period to be an excellent time for isolating and concentrating on some of the technique problems which he encountered in preparing the solos. Concentrating on specific needs such as slurring, tonguing, and production of tones in the low register served not only to condition the lips for more intensive practice later, but also helped in overcoming these problems.

Experiments were also made in trying to produce low tones with different formations of the embouchure because the writer found it difficult to produce low tones with good quality and ample volume. It was discovered that greater volume could be achieved with the Einsatzen (setting in) embouchure but that the range as well as the
quality of the high notes diminished. Conversely, with the Ansetzen (setting on) embouchure the higher notes were of a better quality and easier to produce while the low notes diminished in quality and volume. The writer decided that it would be most advantageous to use the same basic Ansetzen lip formation for both the high and low notes and to play the low notes on the Bb horn. The Bb horn is shorter in length than the F horn which makes it more responsive because it offers less resistance to the air stream. The quality of the sound, however, is not as desirable on the Bb horn in the low register which makes it necessary to change the quality by covering the opening of the bell of the instrument more completely with the right hand.

Composing the Ensembles

All of the ensembles began as a short idea and were developed from there. Two basic problems were encountered in the composition of these works: (1) Since all of the composing was done at the piano, the inadequacy of the writer as a pianist made composing slow and many ideas were lost before they could be written down and (2) because of the limited amount of time available to compose it was difficult to keep the continuity of the musical idea in mind.

Composing was done at a very slow speed because of these two factors and sometimes only one or two measures would be completed in an hour. The challenge and stimulation received through these creative efforts was sufficient, however, to lead to the completion of the pieces.

Ensemble Preparation

Bonneville High School students Steve Carter, Paul Wheeler, Brent Jacobs, and Ken Jensen were selected to perform the french horn
quartet for the purpose of demonstrating both the level on which the
quartet was written and the ability of high school students to perform
it.

About two months prior to the date of the recital a rehearsal was
scheduled to familiarize the students with the music. Because there were
no rapid technical passages or difficult rhythms to work out, the students
thought that it would be quite easy to learn their parts but ensuing
rehearsals revealed that the music was more difficult than they antici-
pated. Control, endurance, and intonation problems resulted from the
slow, sustained, notes which were written to demonstrate the beautiful
lyric quality of the french horn. The players tired more rapidly than
had been expected which meant that less was accomplished during each
rehearsal than was desired. Twice through the composition was the limit
at first so one time through would usually be spent in correcting mistakes
and in trying to improve balance, intonation, and blend where ever it was
necessary. The second time the piece would usually be played straight
through to give the performers a total concept of the music, to build
endurance, and to reinforce the things that were stopped for on the
previous attempt. Gradually, the endurance of the players increased
which made it possible to accomplish more during the rehearsals.

It was felt that competent musicians should be selected to perform
the saxophone quartet and the trombone-percussion ensemble in order to
minimize rehearsal time and to make the presentation of the original
compositions as effective as possible.

Mr. Earl Ericksen, band director at Weber State College; Mr. Fred
Doctor, band director at South Junior High; Mr. Warren Trulson, a music
education major at Weber State College; and Mr. Larry Smith, band director
at Ben Lomond High School, were selected to perform the saxophone quartet. They played through the music with comparative ease and only three rehearsals were needed to make certain of the performance.

Members of the trombone and percussion ensemble included one teacher, Mr. Ronald Watkins, orchestra and brass instructor at T. H. Bell Junior High, and five students from Utah State University; Mr. Richard Ward, Mr. Craig McPhie, Mr. Steven Giles, Mr. Mike Stewart, and Miss Judy Clever. The trombone trio was rehearsed twice separately and the percussionists once before combining the whole ensemble. Again, the players were very proficient on their instruments and the complete ensemble rehearsed only twice prior to the performance on the recital.
CONCLUSION

The preparation of the recital was very beneficial to the writer in helping him gain more technical facility and better performing ability on the french horn.

Through experimentation the writer found the warm-up period to be an excellent time for isolating and concentration on technique problems, as well as for conditioning the lips for further practice. A definite improvement was made in producing low tones, in tonguing, slurring, tone quality, and control over the instrument.

Composition of the ensembles proved to be a stimulating experience which increased the insight of the writer regarding the limitations and technical possibilities of the instruments composed for.

Consistent practice, experimentation, and learning the music thoroughly increased the writer's confidence in public performance greatly.
BIBLIOGRAPHY


